

THE  
**MUSICAL WORLD**

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OF  
SCIENCE, CRITICISM, LITERATURE, & INTELLIGENCE,  
CONNECTED WITH THE ART.

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THURSDAY, SEPTEMBER 23, 1841.

SEVERAL weeks since, in our notice of a Philharmonic Concert, we took occasion to allude to some unaccountable oversights or inadvertent incorrections, occurring in two of the most exquisite works that genius has ever legacied to the world—the Pastoral Symphony of Beethoven; and the G minor of Mozart—works which have long been held as standards of the highest excellence by the most enlightened musicians, and revered as idols of true taste and talent by every faithful lover of the Art.

We now proceed to redeem our promise, and enter more fully into the illustration of the extraordinary mistakes referred to—here we fancy we hear our Readers ejaculate in a very querulous tone—"Rectify Mozart and Beethoven forsooth!" and we honestly applaud their jealous tenaciousness—but, cry your mercy! good gentlefolks, and do not hastily accuse us of presumption, or self-conceit, or least of all, that common sin of little critics—the desire to pull down the exalted to their own level, and to exhibit their own puny brightness by reflecting the flaw, not the lustre of the diamond. Philosophers are not, now-a-days branded as infidels when they shew us that there are black spots in the sun, nor is the orb less glowing to our eyes, or less cheering to our hearts by reason of the revelation; and for our own arrogance in the matter, we candidly confess, we should as leave think of angling in the blue ether for the purpose of hooking immortal Phœbus himself and landing him upon our nether shore, as we should ever dream of touching the glory, or questioning the infallibility, of those two gifted apostles of the God whose mission among us was to teach the immutable lessons of his lyre. Our object and desire is, but to awaken the consideration of those (doubtless many) who, like ourselves, have been struck by the anomalous passages in question; to be humbly suggestive of the readiest means to reconcile them; and to stimulate

future Conductors and Editors to the fulfilment of a duty—to remind them of that sacred allegiance which the million owe to the mighty, the living to the dead, the children to the parent—the grateful performance of that which they can no longer do for themselves.

To us it seems matter of great surprise that in these days of editorial scrupulousness, two very important errors should remain in a work so greatly studied as is the Pastoral Symphony of Beethoven; especially, when we consider the facility of ascertaining the author's real intentions—moreover, " 'tis passing strange" (to use no harsher phrase) that the Septumvirate of the Philharmonic Society—the "elect" of the "élite" of the musical profession in this country—that the Directors should so long have persevered in the perpetration of palpable mistakes, until by the sanction of their "infinite wisdom," apocrypha has come to be received as doctrine, and misconception is tolerated in the midst of truth. The first of these blunders, which is detectable by the most superficial examination, occurs in the twenty-second and succeeding bars, after the return to the subject in the first movement; and is as follows:—

Vn. 1o.  
*dim.*  
 Vn. 2o. &c.  
 Viola.

In the original MS., the first bar only of the first violin part is written at length, and the repetitions of it are signified by marks of continuation: by some copyist's error, the three bars of *simile* have been omitted and a rest of so many bars substituted in the printed parts; and the mistake has been carried into the scores which have been made by a collation of those parts. Besides the abrupt termination of the first violin on the interval of a diminished fifth with the second violin, so occasioned; and, besides the meagre effect produced by the subject being left upon a bare pedal; there is the analogy of the passage which immediately follows, which is evidently intended for an exact inversion of the preceding, to suggest the correction; it is thus:—

Vn. 1o.  
*pp*  
 Vn. 2o.  
 Vncello

and all the parts being written at length, the possibility of the former misconception is precluded.

The second mistake to which we allude is yet more culpable, because it is a wilful violation of the most unequivocal directions—in the slow movement it is expressly stated, that the separate line for the Violoncellos is to be played by *two only*, and *with mutes*; and that the other Violoncellos are to play with the double basses—now, the practice is, for *all* the Violoncellos to play the separate line without mutes, and for the basses to grope their way alone in indefinite, and as it sounds to us, bottomless obscurity—it will be instantly perceived that a very different effect is thus produced from that intended. The conductors of concerts may choose to experimentize, or may even prefer the substitution, but we think them bound to their audience to waive their own judgment in favour of the author's directions: indeed, we are most inveterately opposed to all "new Readings"—we are, as we have frequently shewn, most orthodox Textists; and we would fain have the penal statutes against the clippers and defacers of the coin of the Realm, extended for the preservation of that far more delicate and precious currency, the "coinage of the brain."

Respecting the G minor symphony of Mozart—there is an error in the slow movement which is perhaps more extraordinary than either of those above quoted, first, because it has been so very long established—next, because it is more important as interfering with the plan of the movement—and lastly, because it is, if possible, more strikingly evident; and, when once suggested to a musician, cannot be disputed.

At the twenty-eighth bar from the end of the first part commences a passage which at the twenty-fourth bar is again commenced and repeated with different instrumentation—now, it is quite clear from the disconnexion of the last bar of the repeated passage with the first bar, that it was never intended to be played twice; but that it was written both ways as a matter of experiment, and by accident never crossed out—an attentive examination of the score will suggest that the first four bars should be omitted—as the instrumentation of the previous bar (or the twenty-ninth from the end) perfectly accords with, and leads to, the second commencement of the subject, and that second commencement goes on uninterruptedly to the end; while, on the contrary, if we omit the second four bars we shall find that the fourth of the preceding four bars bears no analogy whatever to the subsequent passages. The most extraordinary thing about the mistake in question is, that exactly the same passage with the same superfluity of four bars occurs in a different key in the second part. We subjoin the fourth and fifth bars as they stand where the discrepancy is obvious—but we are compelled to refer our readers to the score for the complete passage, which is too long for our limited space:—

*Vn. 1o.*

*Vn. 2o.*

*Viola*

*Basso*

*Fl.*

We trust we have made ourselves sufficiently understood; and if so, we shall be flattered by the feeling that we have rendered a service to our friends, and a justice to the immortal composers whom it is our happiness, as well as our fealty, to reverence. The careless toleration of accidental mistakes, and the reckless grafting of weeds upon the original oak, have converted the sublimities of our Shakspeare into a semi-chaos, which a century of years and many centuries of critical volumes have been unable to unriddle or reconcile—we, who live in an age, less individually bright, but more generally enlightened, should set a fairer example, and entitle ourselves to the gratitude of posterity. C.

### POWER OF THE FINE ARTS.

BY WILLIAM JACKSON OF EXETER.

Is there not something very fanciful in the analogy which some people have discovered between the arts? I do not deny the *commune quoddam vinculum*, but would keep the principle within its proper bounds.

Poetry and painting, I believe, are only allied to music and to each other; but music, besides having the above-named ladies for sisters, has astronomy and geometry for brothers, and grammar for a cousin, at least.

The intervals of an octave have been made to illustrate the seven primitive rays of light, and the old planetary system. Seven is one of the mystical numbers, it has hidden meanings and connexions which are unknown but to those who are

deep in the sciences—though we all know that there are seven wise masters, seven wise mistresses, seven wonders of the Peak, and seven wonders of the world.

Music is also supposed to have a command over the passions. This is a doctrine of great antiquity, and has existed to the present times. Timotheus, in Dryden's ode, inspires Alexander with pity, love, rage, and every other passion to which the human heart is subject.

"What passion cannot music raise or quell?" says Pope; and the same thought has been so often expressed, and is now so generally adopted by all poets and writers on this subject, that it would be a bold attempt to contradict it, were there not an immediate appeal to our experience and feelings, which must be held superior to authority of ever so long prescription.

Thus supported, then, I ask in my turn—"What passion *can* music raise or quell?" Whoever felt himself affected, otherwise than with pleasure, at those strains which are supposed to inspire grief—rage—joy—or pity? and this, in a degree, equal to the goodness of the composition and performance. The effect of music, in this instance, is just the same as of poetry. We attend—are pleased—delighted—transported—and when the heart can bear no more, "glow, tremble, and weep." All these are but different degrees of pure *pleasure*. When a poet or musician has produced this last effect, he has attained the utmost in the power of poetry or music.

Tears being a general expression of grief, pain, and pity, and music, when in its perfection, producing them, has occasioned the mistake of its raising the passions of grief, &c. But tears, in fact, are nothing but the mechanical effect of every strong affection of the heart, and produced by all the passions—even joy and rage. It is this effect, and the pleasurable sensation together, which Ossian (ancient or modern as you please) calls "the joy of grief." It is this effect, when produced by some grand image, which Dr. Blair, his critic, styles the "sublime pathetic." And this will explain why the tyrant shed tears at a tragedy of Euripides, who was insensible to the sufferings of his subjects.

I have chosen to illustrate these observations from poetry rather than from music, because it is more generally understood, and more easily quoted; but the principle, though powerful in poetry, is certainly strongest in music. Painting does not impress the eye with any sensation of sufficient force to excite this effect. I never saw tears shed by any person looking at a picture—from hence it may be justly inferred that the sensations from painting are less strong and tumultuous than those from poetry and music.

#### LETTER OF MOZART TO HIS FATHER.

\*.\* [The sprightly tone of the following, breathing all the ingenuousness of a "true son" to a fond father, is extremely characteristic of the gifted writer. It was written after the failure of his negotiation for an engagement with the Elector of Bavaria, and while pursuing his wanderings in search of some settled employment.—*Ed. M. W.*]

*Augsburgh, October 14th, 1777.*

WE left Munich on the 11th, at noon, and arrived here safely on the same day, at nine in the evening. I think we shall set out again on Thursday next, that is, the day after to-morrow. Nowhere have I been so overwhelmed with honours as here. My first visit was to Monsieur le Préfet. I was accompanied by my cousin, who is an excellent man, and a good and honest citizen; and he had the honour of awaiting the end of my visit, in the ante-chamber, like a lackey. I was eager in presenting the respectful regard of my father to Monsieur le Préfet, who was pleased to remember him, and asked me how he did. "Thank God, very well," answered I, "and I am happy in the belief that you are the same." He now became more polite, and ceased to thee-and-thou me, whereupon I again regaled him with *your Grace*, as I had done on entering. He insisted on my ascending with him to his son-in-law, who lives on the second floor; and here also my cousin had the honour of waiting in the ante-chamber. I was extremely anxious to tell the Préfet, with all politeness, what I thought on this subject, and it was with difficulty that I restrained myself. Well, on the said second story, in presence of the said son-in-law, of a long-necked lady and of

a stupid old woman, I had the honour of performing, for three-quarters of an hour, on a good piano, by Stein. I played several fantasias; and, in fine, whatever music happened to be there, *at sight*; among others, several pretty pieces by one Edelmann. I spoke of going to pass the afternoon with Stein, whereupon the young man immediately proposed accompanying me. I thanked him for his attention, and promised to return in two hours. I accordingly did so, and then set out, accompanied by the son-in-law, whom one would take for a student. Though I had particularly requested that my name might not be mentioned, Mr. Langenmantel had the imprudence to say to Mr. Stein, "*I have the honour of presenting to you a virtuoso on the piano.*" I instantly disclaimed this quality, and stated myself to be an unworthy pupil of Mr. Sigl of Munich. Stein made a negative movement with his head, and said, "May I have the honour of receiving Mr. Mozart?" "Oh no," replied I, "my name is Trazom, and here is a letter which I have to deliver to you." He was about to open it immediately, but I would not give him time: "Why will you read the letter now?" I asked; "let us go to your music-room; I am impatient to try your pianos." "As you please," was his reply, "but I think I am not deceived." He opened the door; I immediately ran to one of the three pianos which were in the room, and commenced playing. He could no longer restrain his impatience; he opened the letter, looked at the signature, and, with an exclamation, came to clasp me in his arms.

Anon, I will speak to you of his pianos.

\* \* \* \* \*

October 17th, 1777.

I begin with Stein's pianos. Before meeting with them I thought those of Spett the best, now I give the preference to the first mentioned, for the key-board is better and more commodious than that in the pianos of the Ratisbon manufacturer. In passages that require vigorous play, I can lift the finger or leave it on the note, for the sound is not prolonged beyond the instant in which it is heard. I strike the chord as I please, and the tone is always the same: it is neither stronger nor weaker; it never shivers, and never fails to sound, as happens sometimes with other pianos. It is true that Stein never lets a piano go under 300 florins, but one cannot sufficiently repay the trouble and zeal which he employs. His instruments have one quality found in them alone: they have all the escape movement; it is almost impossible that a piano, without this, should render a well articulated sound. The hammers fall again as soon as they have touched the string, whether the finger be left on the key or not. When Stein has finished a piano, he plays on it passages of all sorts, and never quits it till it is capable of anything, for he labours not for his pecuniary interest, but for that of the art. He frequently says, "If I were not myself a passionate amateur in music, my patience would long ago have failed me; but I like an instrument which assists the musician, and serves for a long time." His pianos are, in fact, very lasting. He warrants the solidity of the sounding board. When he has completed one, he exposes it to the air, rain, sun, snow, in a word, to every variety of atmosphere, that it may split: then by means of slips firmly glued in, he closes the crevices. When a sounding-board has been thus prepared, it may be regarded as safe against all accidents. He has now three pianos finished, on one of which I have been playing to-day. The pedals, which are pressed by the knees, are also better in Stein's pianos than in any other. I scarcely touch it, yet the effect is palpable, and as soon as I discontinue this pressure, the sound resumes its natural quality. I must defer speaking of his organ till to-morrow.

When I told Stein that I was very desirous to play on his organ, and that that instrument was my passion, he was much surprised. "How!" said he, "can a person like you, so distinguished a pianist, wish to play on an instrument which has neither sweetness nor expression, and which is incapable of rendering the piano or the forte!" "Never mind," said I, "notwithstanding that, I think the organ one of the finest of instruments." We went together to the church where the organ was, and I observed, by the countenance of Stein, that he expected I should not produce any great effect on this instrument, and that I should play it like a piano. He told me, that, at the request of Schobert, he had also shewn him his organ: "And I was somewhat apprehensive," continued he, "for Schobert had mentioned it to



several persons; the church was almost filled, and I looked upon him as a man of much genius, fire, and vivacity, which is not an advantage on the organ: but after the first bar or two, I altered my opinion." I merely rejoined: "What! do you think, Mr. Stein, that I am about to play on your organ?" "Oh!" answered he, "in respect to you the case is very different." We ascended to the choir; I commenced preluding; Stein smiled; I afterwards began a fugue. "I can readily believe," cried Stein, "that playing on the organ must be a delight to those who play like you!"

At first the order of the pedals embarrassed me a little: I began with C, then D, E, &c., while with us D and E replace the E flat and the F sharp, of this; yet I soon became accustomed to it. I visited also the ancient organ of Saint Ulrich; I wanted to hear the effect from below, for in the organ loft it is null; I therefore requested some one to play. But I gained nothing by this, for the young choir-master, who is an ecclesiastic, played only roudades, and passages of which I could comprehend nothing. When he attempted a harmony, there was good reason for stopping one's ears.

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October 24th, 1777.

Yesterday, Wednesday the 23rd, my concert took place. Count Wolfegg came, and even brought with him some ladies of quality. I had called on him shortly after my arrival, but he was from home; it is only recently that he has returned, and, having heard of my being here, he would not wait for my visit, but entered just as I was preparing to go to him. Before speaking of the concert, I must say a few words of the preceding days.

Last Saturday I was at Saint-Ulrich, and a few days before at the *Convent de la Croix*. I repeated my visit several times, and dined there on Sunday last, the 19th; in the evening there was music, which, bad as it was, still was better than that of the Augsburg orchestra. After a symphony, I performed Vanhall's concerto, in B major, on the violin, and received unanimous applause. The Dean is a delightful man, a cousin of Eberlin; his name is Zeschinger, and he knows you very well. At supper I played a concerto on the violin; and every one praised the purity of sound in my instrument. They then brought a small harpsichord, on which, after a prelude, I played a sonata, with variations by Fischer. The Dean was then persuaded to request my playing in the fugue-style; I asked him to give me a subject, and, as he declined, an ecclesiastic gave me one in G minor. After having sufficiently varied this, I introduced a very light motivo in the major key, but in the same movement, and I resumed the theme reversed. I then conceived the idea of making my motivo the theme of the fugue; I immediately attempted this, and had the good fortune to succeed perfectly. The Dean was transported: "I surrender," said he; "I have always refused to believe what I have now heard—you are an extraordinary man. My bishop had reason to tell me that the organ had never been played in a similar manner." I should mention that the prelate had heard me some days before, when the Dean was absent.

At length they brought me a fugued sonata, requesting me to play it: "Ah, gentlemen, this is too much," said I; "I confess that this piece I could not perform without preparation." "Yes, yes, it is too much," repeated the Dean, who took my part with animation; "no one is capable of such an effort." "However," continued I, "I will make the attempt;" and I sat down to the piano. I heard the Dean behind me exclaim, "This is a very devil!" They overwhelmed me with fugued themes, as was also done recently at Stein's, with a sonata by Becché. Mr. Stein was very enthusiastic in his admiration of Becché; he now admits that I play better, and that, without the disagreeable contortions of that artist, I have as much expression; that no one has ever produced so great an effect with his pianos, as myself; and that I am never out of time. This last circumstance astonishes every one; they cannot conceive the possibility of the left hand not being embarrassed by the *tempo rubato* of an adagio.

Count Wolfegg, and many other passionate admirers of Becché, have told me that I possess the advantage over him incontestably. The Count traversed the chamber with great strides, exclaiming, "I have never heard anything like this!" Then approaching me, he continued, "I will confess to you, that I never heard

you play so well as to-day, and I shall compliment your father on the subject when I arrive at Salzburg." But to return to my concert. To the symphony succeeded the concerto for three pianos; Mr. Demler was at the first, Mai at the second, and Stein at the third. I then played the last sonata, in D, for *La Dur-nitz*; my concerto, in B flat; a fugue, in C minor; and, finally, a grand sonata, in C major, with a rondo, which I played from memory. The sensation I produced was wonderful—Mr. Stein made a thousand grimaces of astonishment; Mr. Demler shouted with laughter, for he is a very singular man; whenever he hears anything that pleases him, he cannot help laughing.

The concert produced ninety florins, without counting the expenses, which hardly amount to sixteen florins, thirty kreutzers. I had the room gratis; and I think that the greater part of the musicians retired without asking payment.

My best regards to my dear father; and many thanks for the compliment which he paid me on my birth-day. Let him feel no anxiety; I never lose sight of my God—I acknowledge his power; dread his wrath; but, at the same time, love to admire his goodness and mercy towards his creatures. He will never abandon his servant; by the fulfilment of his will, mine is satisfied—by which means I can want nothing, and ought to live happily. I shall always make it my duty to follow punctually the commands and counsels which you may have the goodness to give me.

The day after to-morrow, the 26th, we set out for Wallerstein.

Your true son,

W. A. MOZART.

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## CORRESPONDENCE.

### SALARY OF CHORUS SINGERS.

*To the Editor of the MUSICAL WORLD.*

SIR,—The letter of "A Female Chorus Singer" in your last week's Journal, suggests afresh what has often occurred to me before—that chorus singers have the remedy in their own hands, if they would but properly apply it. Surely, it would be worth while, as a body, for their mutual and individual benefit to combine, and refuse to take any engagement without an adequate remuneration; this certainly must remedy the evil, supposing all parties were agreed,—if not, things will probably remain as they are. I am sorry to say, that chorus singers, from a want of self-respect in too many instances, and from various other causes, have hitherto failed in commanding the respect of the profession generally, or of taking up the position which they ought to occupy in the musical world.

A MALE CHORUS SINGER AND SUBSCRIBER.

Sept. 20, 1840.

[We by no means concur with our correspondent, in recommending "combination," which rarely benefits either the cause or the individual; but we do think that every chorus singer should personally uphold the craft, by insisting on the fair remuneration of an artist's labours; and we are persuaded that the liberal spirit which generally prevails in the conduct of large musical undertakings will readily assent to such stipulation. We hope to see the Professional Choral Society very considerably augmented this winter—it is a "combination" for legitimate artistic purposes, and must eventually redeem the character of English Choristers, and establish their just claims both to rank and profit.—ED. M. W.]

*To the Editor of the MUSICAL WORLD.*

MR. EDITOR,—A thousand thanks to you, Sir, for pleading our cause so well. Since I wrote to you last week, I have been informed that the foreign singers were paid as follows:—Madame Dorus Gras, 200 pounds or guineas; Madame Viardot Garcia, 200 pounds or guineas; and Tamburini, 150 pounds or guineas. Be it remembered that the latter two only sung at three evening concerts, and were not in the least attractive; for the attendance was exceedingly scanty, as may be gathered from the excellent account of the Festival given in the last Number of the "MUSICAL WORLD." Believe me, Mr. Editor, yours gratefully,

A FEMALE CHORUS-SINGER.

P.S.—The sum paid to the three foreigners amounted to more than was collected,



during the Meeting, for the benefit of the Widows and Orphans of Clergymen of the three dioceses. I have heard that the receipts will fall short of the expenses by, at least, £1000.

London, Sept. 21, 1841.

[The Reader's particular attention is directed to the items mentioned in the above—they speak for themselves, and require no comment.—Ed. M. W.]

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## REVIEW.

*Czerny's Pianoforte Primer, written expressly for the use of schools in Great Britain. Op. 500. Translated by John Bishop. R. Cocks and Co.*

No man in Europe should be better qualified for the production of a pianoforte instruction book than the author of the present work, and the work itself fully realizes this estimate. M. Czerny was for many years the most eminent pianoforte teacher in Vienna, and relinquished his high and extensive practice, but to devote his time to the publication of a host of pieces, chiefly elementary, and to give to the world the results of his long preceptorial experience. The *Pianoforte Primer* contains all that is essential to be studied by the junior pupils; the explanations are clear and full, the accidence of the art unmistakably developed, the examples are appropriate and explicit, and the practical lessons are extremely well arranged, fingered, and made progressive for the student's improvement. Of the very many books of a similar character which have come under our notice, we recollect none superior, and scarcely any so entirely unobjectionable, modern, and likely to be useful both to the teacher and those desiring to be taught.

*Sequel to the Pianoforte Primer, intended as a Companion to all Instruction books. Op. 599. C. Czerny. R. Cocks and Co.*

A series of one hundred practical examples, original and selected, in every possible style, cleverly and progressively arranged, and fingered throughout, with due attention to the acquisition of force and freedom in either hand. These lessons form an admirable second study, and will completely fortify the pupil for an attack upon M. Czerny's great preceptorial work, "The *Pianoforte School*," or any other book of "studies" whatsoever. M. Czerny's fertility and tact are equally admirable—we have looked through this long sequence of clever lessons, and we know of no collection so likely to lead the pupil to a thorough knowledge of the instrument, by the most agreeable and certain path, in the whole catalogue of the student's voluminous library.

*Six Preludes and Fugues, for the Pianoforte or Organ, composed for the German Museum of Organists. Op. 603. C. Czerny. R. Cocks and Co.*

The talent of M. Czerny as a pianoforte writer is universally known—indeed too well; for the popularity of his works has seduced him into the perpetration of many a piece which he might well have left to inferior hands, and which, if left undone, might have been better for the good taste of his generation. But here we have a sample of a very different quality—a breathing spot of relaxation from the usual drudgery of our indefatigable author's vocation—a holiday specimen, that a real musician might well delight to snatch from his every-day Mammon, and lay upon the altar of his better genius. Let no one hereafter presume, on the evidence of several hundred printed witnesses, to opprobriate M. Czerny as a mere variegator of common-place tunes, elaborator of digital passages, and spinner of pianoforte prettinesses; for here we have six veritable *Fugues*, strict as to their model, ingenious and correct in their harmonies, and exhibiting in this most abstruse branch of the art, both genius and erudition of the highest order.

No. 1, is in C,—the *Prelude* is bold and well managed—the *Fugue* is in four parts, very clearly defined, and cleverly worked out—the former a little more

chromatic than is usual in this species of composition; the harmony of the latter is modern, but unexceptionable and ingenious.

No. 2, in B flat,—the *Prelude* is *Andante*, the *Fugue*, which is also in four parts, is very ingeniously contrived, its intricacies extremely unembarrassed, and its counterpoint masterly.

No. 3, is in A minor,—the *Prelude* in three-four, the *Fugue* in common time, *Andante Maestoso*, the subject simple and melodious, and the four parts distinct and intelligible throughout a variety of clever modulations, coming very nobly to a close.

No. 4, in D,—the *Prelude* in three-four, the *Fugue* in common time, and in five parts. This piece is extremely well managed, and although it has probably cost the author more care and consideration than its companions, it is by no means a laborious effort. M. Czerny has vanquished every opposing difficulty.

No. 5, in E flat—*Andante Sostenuto*. The shortest piece of the set, but by no means the least interesting or talented; the *Fugue* is in four parts, and the clearness of its weaving will gratify both the listener and the player.

No. 6, in D minor,—the *Prelude* well imagined, and the subject of the *Fugue* very pleasing; it is worked in four parts, and exhibits a thorough knowledge of the fugued style, and the resources requisite to accomplish it.

These *Fugues* must be acceptable to organ players, and lovers of this peculiar species of composition; and, without invidious comparison amongst the very few of the moderns who have succeeded in similar efforts, they will justly entitle M. Czerny to the reputation of a genuine musician.

*Twelve Introductory or Middle Voluntaries, for the Organ. Op. 627. C. Czerny.*  
R. Cocks and Co.

Another valuable sample of our Author's quality as an organ writer, and talent and versatility as an artist. These voluntaries will recommend themselves to amateurs of the "giant instrument," by their legitimate appropriateness, and they will be found extremely useful to church organists, particularly those of provincial parishes, or districts wherein a knowledge of the art is not very generally diffused, on account of the pleasing and popular character of their melodies; which are, however, as far removed from the namby-pamby affectations of mediocrity, as they are from the unpalatable crudities of pretension.

The general style of these pieces is a happy mixture of the "strict" and the "ideal": the harmonies are rich and flowing, combining the burnish of the modern with the intrinsic of the ancient schools, and evincing considerable facility in the *Fugual* and *Contrapuntal* requisites of this class of composition; while a vein of solemn and devotional sentiment pervades the whole. In No. 6, which is in B flat, three-four time, *Andante Sostenuto*, a charming and graceful melody is adroitly interspersed with snatches of the National Anthem, which gives a very pleasing interest to the piece. No. 9, in E major, *Andante Con Moto*, is another specimen of artistic ingenuity; Haydn's "Hymn to the Emperor" being treated as a *Canto fermo* with much dexterity and effect.

We rise from the review of these Voluntaries with considerable pleasure—the pleasure created by the perusal of intellectual efforts, and the still greater pleasure of commending them.

*Preludio e Fuga per Organo e Pedale Obligato. Op. 607. C. Czerny.*  
R. Cocks and Co.

This *Fugue* is of a more ambitious and larger character than the works above mentioned—"larger" in its constitution and design, as well as in its dimensions; and ambitious, without inflation or unauthorized presumption. We commence with a *Prelude* in A minor, *Andante Maestoso*, upon the full organ, which proceeds in a very bold and vigorous manner through thirty-seven bars of elaborate and masterly harmony. The *Fugue*, which is constructed on two subjects, is in five parts, the pedal part commencing on the twenty-second bar, in augmentation, after which it continues *obligato* to the end. The different parts and subjects, which are ingeniously and skilfully wrought and interwoven, are nevertheless distinct and unembarrassed—the chords are poured forth in clusters, not in crowds

—the strains come sailing to the ear, like separate fleets of vessels, each with its appropriate pennon, from the light summer bark of the treble to the thundering war ship of the pedal—they course along a buoyant, undulating sea—they dash through whelming waves, and shun the hidden rocks and shoals of the harmonic ocean—they speed triumphantly before the wind—they near the shore in joyous emulation—they drop anchor simultaneously in peace and concord! We are acquainted with no modern *Fugue* which better accomplishes its object and intention, or exhibits more musical knowledge, skill, ingenuity, and power.

The whole of these works are strict as to plan and conduct, but blended with all the available advantages of modern harmony—they are just so far imitations of their ancient originals as a man of genius might be expected to put forth, without servility and without the uncouthness which is ever apparent in the adoption of an ancestral costume. We most heartily commend them to the musical public.

## MUSICAL INTELLIGENCE.

### Metropolitan.

#### CONCERTS D'ETE AT THE THEATRE ROYAL, DRURY LANE.

These performances maintain their popularity; and if a constant struggle to meet the tastes of his patrons can ensure success, Mr. Eliason will assuredly be successful. We, however, confess ourselves to be a little sceptical as to the virtue of such indulgent catering—the English public is, thanks to the lamentable want of a National Musical Theatre, but a baby in respect to its acquaintance with the Art; and children, we know to be not very scrupulous in their choice of a holiday feast—hence we deem it to be an incumbent duty in the purveyors of such feasts, at least to eschew the unwholesome, and to blend as much as possible the *utile* with the *dulce*, till the salient palate be taught to prefer the solid gingerbread without its poisonous Dutch gold.

Several favourite overtures, and the Pastoral Symphony of Beethoven, have been performed during the week; but the standing dishes of these walking concerts have sadly degenerated since the commencement of the season—Waltz after Waltz, Quadrille after Quadrille, with an occasional Gallop, succeed each other even more rapidly than at Almack's; and the marvel is that the promenaders do not instinctively assort themselves into octagons, and that *chaines des dames* and *chasses croisées* do not simultaneously ensue.

The novelty of the week has been the introduction of an instrument by M. Jullien, denominated the "Clavicorn;" upon which he performs very adroitly a *Pasticcio* of airs from "Lucia di Lammermoor." The instrument is of the horn genus, and is played with the assistance of keys (as the name implies)—these keys of course facilitate the execution, but impair the tone, giving it a Trombonish quality, and thereby destroying its orchestral usefulness; for who would dispense with the mellow *sostenuto* of the horn? As an addition to the brass choir it may, perhaps, be profitably incorporated.

The Concerts d'Été terminate at the close of next week.

#### THEATRE ROYAL, COVENT GARDEN.

We are still unable to give any account of the two new singers, Messrs. Clement White and George Horncastle, beyond the fact that they were each eminently successful, the latter gentleman having been so much indisposed as to prevent the repetition of the Opera of "Fra Diavolo" during the week. The production of Mr. Rooke's Opera is postponed till after Christmas, in consequence of the non-arrival in England of Mr. E. Seguin, and the want of a *Basso Cantante* to complete the operatic *materiel* of the establishment.

#### ORGAN PERFORMANCE BY MR. ADAMS ON THE INSTRUMENT CONSTRUCTED FOR WINDSOR CASTLE.

The warerooms of Gray's Organ Manufactory, No. 9, New-road, Fitzroy-square, were thronged on Monday evening, on occasion of the performance of

Mr. Adams (by permission) on a magnificent instrument, constructed for the Music Hall, in Windsor Castle. A very large number of professors and amateurs of the instrument were present, and a general opinion prevailed that this organ is, in many respects, superior to the numerous superb specimens produced at this factory, and that it will prove for its size the finest instrument in the country. We subjoin the builder's account of his matchless work:—

"The Organ was originally the favourite instrument of his majesty George III., when it had only one row of Keys and six Stops; the purity and sweetness of tone of the Open Diapason in the Great Organ especially deserves notice; its maker, Samuel Green, was an artist certainly unrivalled by his contemporaries. The Swell, which is unsurpassed in extent by any in this country, together with the additions to the Great Organ, has been constructed agreeably to a plan suggested by his Royal Highness Prince Albert. The long movement is so arranged that the performer may command the Band which will occupy the space between the Keys and the body of the Organ.

"The Organ now consists of two rows of Keys, from G G to F in Alt., and an octave and a half of Pedals. There are six Composition Pedals effecting various combinations of Stops in both Great and Swell Organs, and also four shifting Pedals for bringing on and taking off the Copulæ Stops. The Pedal Pipes are Double Open Diapason to C C C, sixteen feet. The following is a list of the Stops:—

"GREAT ORGAN—Open Diapason; Stopped Diapason; Dulciana; Principal; Twelfth; Fifteenth; Sesquialtra; Cornet; Trumpet.

"SWELL—Bourdon C C C; Double Dulciana; Open Diapason; Stopped Diapason; Principal; Sesquialtra; Hautboy; Cremona; Trumpet.

"PEDAL PIPES—C C C, 16 feet.

"COPULÆ—Swell to Great; Pedals to Swell; Pedals to Great.

"The Swell is contained in a Double Box, with Two Sets of Venetian Shutters, and produces a much greater effect than any yet made.

"When erected at Windsor Castle, there will be a handsome Screen before the Organ, and the Keys, which are at a distance of twenty-two feet, will appear in the form of a Table."

Of Mr. Adams's performance it is almost useless to speak—he delivered some of the finest airs of Handel, Haydn, Purcell, and Mozart, with that delicacy and expression for which he is so admired, and to which the peculiarly sweet tone and clever mechanical arrangements of the instrument gave a yet more pleasing effect. Mr. Adams's extempore performance was, as it always is, most masterly and astonishing—a brilliant show of learning and execution to his secular auditors, and a marvel amongst his professional brethren. At the conclusion of the Programme he was loudly called upon for the National Anthem, which he gave with a fervour and grandeur but rarely listened to, and retired amidst loud and general plaudits.

Mr. E. J. Hopkins was then invited to the honoured seat, and executed the Zaubrerflöte overture and other pieces with very considerable talent, and practical skill. We left Mr. Jolly at the Keys—the audience nothing sated with their rich repast.

### Provincial.

\*,\* This department of the "MUSICAL WORLD" is compiled and abridged from the provincial press and from the letters of our country correspondents. We are, therefore, not responsible for any matter or opinion it may contain.—ED. M. W.

#### FROME.

A very delightful Concert was given at the Assembly-rooms, George Hotel, in this town, on Tuesday evening last, which was elegantly and brilliantly attended. Miss Ley's Aria, *A te cara*, and the Scena, from *Der Freyschutz*, fully maintained her title to high musical repute. She sings\* with understanding—adapting expression most correctly to the sentiment, and enunciating every syllable with admirable distinctness. Mr. Millar's Scena, "All is Lost," was a fine effort, and drew down vast applause. Miss L. Patton, in solo, and part music, sang very sweetly and effectively, and so did Mr. G. Saunders, who had a very large share of duty, in which he manifested not only great improvement but great judgment. The instrumental music by such hands as Mr. H. Field and Mr. G. Field could not fail to delight any musical auditory. The concert passed off with great satisfaction to the company.

## PURFLEET.

When the Spanish Armada, in 1588, made free to sail up the Thames, with a view of paying London a morning visit, our glorious Queen Bess sailed down, some twenty miles, to meet the vaunting Dons, and to give them, through the medium of her British bulwarks, a *warm* reception; standing on an eminence, as her vessels began to move, she emphatically exclaimed, "Oh! my *poor fleet!*" From that period, the pretty little village on the Essex side of the river has been called *Purfleet*. The thousands who have glided by on their route to the watering places of the Kentish coast, must have noticed, within these few years, a remarkably pretty Hotel, a little to the East of the powder magazines at Purfleet—there, on Thursday evening last, the Misses Flower gave a concert, under the patronage of the numerous gentry in the neighbourhood, which was very fully attended. The vocalists consisted of Miss, and Miss Sarah Flower, who sung a great variety of songs and duets with great success; they were encored in Horn's "I know a bank," also in Horsley's glee, "See the Chariot," in which they were assisted by Mr. Land, and Mr. C. Purday, both of whom sung several pieces with great applause. Miss Flower sung "Dunque io son" (which was encored) with Mr. John Parry, who was encored in two of his mirth-moving ditties; and, as usual, gave two different ones. A gentleman of the musical name of Maciejowski, played a solo on the violin very well, and Madame Huerta, gave two brilliant *fantasias* on the pianoforte. Mr. Otto Fides, played a solo on the guitar, and Mr. W. H. Holmes, presided at the pianoforte.

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Miscellaneous.

**MUSICAL ANTIQUARIAN SOCIETY.**—At a meeting of the council on Friday the 10th instant, it was decided that Orlando Gibbons' Madrigals and Motetts, Edited by Sir George Smart, should be the fourth and final publication of the first year. It is to be issued after the General Meeting of the Society, (which will take place on the first of November next,) in order that it may contain the annual report of the council, and a list of all the members whose subscriptions shall have been paid before that day. Seventy new members joined the Society during the month of August. The total number is now seven hundred.

**FARRANT'S ANTHEM.**—Our several correspondents who have made anxious inquiry on this subject, are referred, on the information of a friend curious in such researches, to the Primer of King Henry the Eighth—published in English in 1535.

**TALLIS' SERVICE.**—We understand the full Cathedral Service, as composed by Tallis' in the year 1570, is to be performed both morning and afternoon, at Westminster Abbey, on Wednesday the 29th instant, being the Feast of St. Michael. The already efficient choir of the Abbey will, on that occasion, be strengthened by the assistance of several of their professional brethren and other amateurs of this venerable specimen of true English Ecclesiastical Music, and from the well-known abilities of the organist, Mr. Turle, a splendid performance may be expected.

**HERE STAUDIGL.**—We have been favoured with a print of this admired vocalist, from a Daguerreotype portrait, taken at the Polytechnic Institution. The likeness is a perfect, almost a breathing one, and will be very acceptable to the numerous friends and admirers of this gifted and talented artist. We thank Mr. Schloss, the publisher, for his very acceptable present.

**THE LONDON PROFESSIONAL CHORAL SOCIETY.**—This praiseworthy association will resume its practice meetings on the first of October, and continue them twice a week during the winter.

**PROMENADE CONCERTS AT THE LYCEUM.**—These performances will recommence on the 30th inst., under the direction of M. Musard, and the superintendence of M. Laurent, sen.; the following solo players have been named to us, but we do not vouch for the accuracy of the report:—Messrs. Barrett (oboe), Baumann (bassoon), Richardson (flute), Lazarus (clarinet), Harper (trumpet), C. Harper

(horn), Laurent, jun. (cornet). The leadership has not, at the time of our writing, been settled. Messrs. Tolebecque and Nadaud have both been mentioned.

MR. THOMAS DIBDIN.—This old and faithful servant of the Muses, and adjutant of Music in particular, terminated a long career of indefatigable labour and vicissitude, on the 16th instant, aged seventy. Mr. T. Dibdin was author of the *Cabinet*, *English Fleet*, *Thirty Thousand*, the *Farmer's Wife*, and most of the once popular productions of Mr. Braham, together with some hundreds of Comedies, Farces, Pantomimes, and other dramatic entertainments. His last literary labour was the collection of an edition of his father's celebrated sea songs, which was honoured by the liberal patronage of her Majesty, the royal family, and the late first lord of the admiralty. It is lamentable to know that the widow and family of Mr. Dibdin are left in very unsatisfactory circumstances.

THE INFANT SAPHO.—This very extraordinary precocious child will commence a series of evening performances, assisted by several talented artists, in the Royal Adelaide Gallery, Lowther Arcade, Strand, on Monday next. This charming addition to the scientific and curious attractions of the Gallery will doubtless add to the well-merited popularity of the institution, and to the rational gratification of its numerous patrons.

#### WORKS RECEIVED FOR REVIEW.

"F. Busse's Modern Singing Master"—J. A. Hamilton. "The Holiday Quadrilles"—D. J. Dos Santos. "Hamilton's Modern Instructions for the Pianoforte, with airs and preludes," fingered and arranged by C. Czerny. "The Hall of Sleep"—Edward Clare. "Mignon's Song"—Edward Clare. "Psalmody," single and double chants, &c.—E. Clare. "Beauties of Handel"—E. Clare. "Dr. Watts's Divine and Moral Songs"—E. Clare. "Sacred Harmony"—E. Clare. "An Essay on the Key in Music"—William Forde. "The Master's Class Book on the Scales"—William Forde. "The Songs of Charles Dibdin. Part 1. "The Temperaments," or seven characteristic pieces, for the pianoforte, in two books, (forming Nos. 44 and 45 of *La Pianiste Moderne*,)—F. Mendelssohn Bartholdy. "Echo of the Opera," No. 26, Overture "Don Sebastian," duet, for pianoforte—Oliver May. "The Royal Union Quadrilles—Jullien. "Mid light Ripples," auf Dem wasser zu singen Barcarolle—F. Schubert. "Fairer the Meads"—F. Mendelssohn Bartholdy. "Second Symphony," dedicated to F. Mendelssohn Bartholdy.—G. A. Macfarren.

#### TO CORRESPONDENTS.

IN answer to numerous applications and complaints from our provincial friends, it is respectfully stated that the "MUSICAL WORLD" is published EVERY THURSDAY, AT TWELVE O'CLOCK, so that London readers may be supplied in the course of the afternoon, and country Subscribers will receive their copies by the same evening's post, or through their respective agents in the district where they reside.

The terms of subscription for stamped copies, which ensures the most punctual delivery, are—sixteen shillings per annum, or four shillings per quarter, paid in advance. Parties requiring a single number may receive it promptly per post, by enclosing a four-penny piece in their order, *post paid*, to the office of the Journal in London.

Correspondents are requested to observe, that all letters for the Editor, Works for Review, &c., must henceforth be sent, post and carriage free, to the care of Mr. H. Cunningham, at the MUSICAL WORLD OFFICE, No. 1, St. Martin's Place, Trafalgar Square; many delays and disappointments having occurred through their being addressed to the former publishers. It is also necessary to notice, that communications received after Tuesday cannot be available for the current week's number.

"A Constant Reader."—We avail ourselves of his communication.

"A true lover of the Art," shall hear from us.

"Andrew Turpie."—Assuredly not.

"P.—" thanks ad infinitum.

"D." "Doncaster," "Canto," "Hastings," "L. R.," "Newport," "W. P. M.," "Kelso," must have patience; we have not forgotten them, much less the cause in which they are embarked.

"Miss Davis."—Her favour is received, and handed to the publisher.

"C. S."—We must still claim indulgence, but we trust to give a satisfactory answer to his query.



## LIST OF NEW PUBLICATIONS.

## PIANO.

Jullien's Royal Union Quadrilles	- Wessel
Rossini's Opera, Moses Pianoforte, New Editions	- Ewer
Kuhlan Opera, Luke, Pianoforte, New Editions	- Ditto
Andre's Fantaisie on Airs, from Norma	- Ditto
Ditto, ditto straniera	- Ditto
G. Mullers.—Six Easy Duets, Two Violins	- Ditto

## VOCAL.

"As the moon's soft splendour." Song, by Louise Bendixen	- Wessel
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## MISCELLANEOUS.

Lemoine. (H.)—Bagatelle, from the Ballet of "Giselle"	- Chappell
Ditto.—Bagatelle from the Ballet of "Le Diable Amoureux"	- Ditto
Romberg.—Souvenir de Suede Divertimento on Swedish Melodies in G Op. 42, for violin and piano, arranged	- Wessel

Romberg.—Souvenir d'Autriche Divertimento on Austrian Melodies in G Op. 46 for violin and piano	- Wessel
Ditto.—Souvenir d'Hambourg Divertimento on Bel piacer, favourite Air in B. flat, for violin and piano	- Ditto
Clinton.—Invitation pour la Valse 3 Bagatelles, No. 3 in E flat, for violin and piano	- Ditto
Fourth Edition of Hamilton's Modern Instructions for the pianoforte, with 31 Airs, fingered by Czerny	- Cocks
Fourteenth Edition of his Dictionary of 2500 Musical terms	- Ditto
Seventh Edition of his Catechism of thoro' Bass	- Ditto
Hamilton's 24 very easy lessons for the piano	- Ditto
Hamilton's Art of Tuning Pianos, 3rd Ed.	- Ditto
Ditto.—Table of 12 Major and 12-Minor Scales for the piano	- Ditto

## MESSRS. COCKS AND Co's. MUSICAL PUBLICATIONS.

## I.

**NOTICE to the MUSICAL PUBLIC.** Messrs. COCKS and Co. respectfully caution the musical world against the many barefaced attempts which have been made by various publishers, who, not possessing talent enough to invent anything new themselves, endeavour to mislead the public by undermining and pirating numerous unprecedentedly popular works which have emanated only from their house. And to prevent the possibility of fraud or imposition all orders should state Cocks' edition.

## II.

**MUSIC FOR SEPTETT. PARTIES,** ditto Promenades and other Concerts.—Just published, (to be had gratis and postage free,) a CATALOGUE of OVERTURES, symphonies, quadrilles, waltzes, &c.: ditto of military music. A general catalogue of new music: ditto of works on musical education. All applications to be made to the publishers. N.B. To be had (gratis) a catalogue of new dance music.

## III.

**TO the MUSICAL WORLD.**—The Life of Beethoven, by George Hogarth, Esq., 1s.; the entire set of Beethoven's Nine Grand Symphonies for the Pianoforte, arranged by Kalkbrenner, with portrait of the author, and a drawing of the house in which he was born, in cloth boards, 73s. 6d.; Beethoven's Masterpieces, six of his best Sonatas, edited by his pupil Czerny, with portrait of Beethoven, in one vol., 21s.; J. S. Bach's 48 Preludes and 48 Fugues fingered, marks of expression, and the metronome mark affixed to each, by Czerny, 31s. 6d.; J. S. Bach's Art of Fugue, by Czerny, 21s.; Haydn's 12 Grand Symphonies, arranged by Czerny, Nos. 1 to 6, 4s. each, Nos. 7 to 12, each 5s.; ditto as Duets, 1 to 12, each 7s. 6d.; Accompaniments for Flute, Violin, and Bass, each 2s. 6d.; Mozart's Six Grand Symphonies, as Piano Duets, by Czerny, each 8s. 6d., or in one vol., 42s.; Rinck's Organ School, by Wesley, 36s.; Mozart's Six Grand Symphonies for Piano, Flute, Violin, and Bass, by Clementi, in four vols., 42s.; Czerny's Pianoforte School, dedicated to the Queen, three vols., each 31s. 6d.; Cherubini's new work on Counterpoint and Fugue, second edition. 31s. 6d.; all Albrechtsberger's Theoretical Works, in two vols., 42s.

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**HAMILTON'S MUSICAL CATECHISMS,** Grammar of Music, Art of Tuning Pianos; 14th edition of his Dictionary of 2500 Musical Terms, (or 20,000 words, price only 1s.); 4th edition of his Piano Tutor, with 31 airs, fingered and arranged by Czerny, 4s.; all Clare's Sacred Works, Forde's Works on Singing, Czerny's Piano Primer, and his Piano School, are published only by Messrs. Cocks and Co., 20, Princes-street, Hanover-square, music sellers to her Majesty. To be had gratis and postage free, a catalogue of the same, with the contents of each valuable work.

## V.

**SACRED MUSIC,** by EDWARD CLARE, for Voices and Piano. No. 1. Psalmody, 2s.; No. 2. Sacred Harmony, 4s.; No. 3. Beauties of Handel, 6s.; No. 4. All Dr. Watts's Songs, 6s.; No. 5. Easy Guide to Chanting, 2s.; No. 6, 12 Sacred Songs, 5s.; and his Sacred Pianist, 2 Nos., each 2s. Clarke's Jubal's Lyre, 50 Psalms and Hymns, 5s. Vider's Psalmody, 100 Tunes for one, two, three, and four voices, 12s.; Kelly's Hymns, 11 and 12, 4s. each.

N.B.—The above celebrated Works are published only by her Majesty's Music Sellers, Messrs. COCKS, 20, Princes-street, Hanover-square, London.

**WESTERN MADRIGAL SOCIETY'S PRIZE.** Those gentlemen who have honoured the Western Madrigal Society by consenting to become Candidates for the Prize, are reminded that the Compositions must be sent to the Secretary on or before the First of October next.

By Order of the Committee.

G. W. BUDD, Hon. Sec.

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# FIFTH EDITION OF SPOHR'S CELEBRATED VIOLIN SCHOOL.

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NEW MUSIC BY ENGLISH COMPOSERS. The musical public are respectfully informed that WESSEL AND Co. have just published the following Original Works by ENGLISH COMPOSERS:—Symphony in C sharp minor, dedicated to MENDELSSOHN, by G. A. MACFARREN—Overture to CHEVY CHACE, by the same—Overture to DON SEBASTIAN, by OLIVER MAY—Overture to FORTUNATUS, by J. W. DAVISON—Grand Quintet, by CHARLES NEATE—arranged as Duets for the Pianoforte. Also, Impromptu for Piano Solo, by F. B. JEWSON—Variations on RULE BRITANNIA, by H. B. RICHARDS—Four Original Songs, by J. CLINTON—and Four Bagatelles à la Valse—and Three Sketches for Piano Solo, by J. W. DAVISON.

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N.B.—The admirers of PIANOFORTE DUETS are informed that three numbers of the BIBLIOTHEQUE CLASSIQUE, edited by J. W. DAVISON, are now ready—viz.: SPOHR's Symphony in D Minor, (his acknowledged orchestral chef d'œuvre); MACFARREN's in C Sharp Minor, (dedicated to MENDELSSOHN); and MENDELSSOHN's celebrated OTTETTO in E Flat. This collection of classical instrumental works, rendered available for the drawing-room and study, has been highly recommended by the most eminent members of the profession. WESSEL AND Co. have several classical works, both Foreign and English, now in hand, which will be announced forthwith.

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